

# NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

**WHITEHALL**

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

## 1. NAME OF PROPERTY

Historic Name: **WHITEHALL**

Other Name/Site Number: Henry Morrison Flagler Museum

## 2. LOCATION

Street & Number: One Whitehall Way

Not for publication: \_\_\_\_\_

City/Town: Palm Beach

Vicinity: \_\_\_\_\_

State: FL

County: Palm Beach

Code: 099

Zip Code: 33480

## 3. CLASSIFICATION

### Ownership of Property

Private: X

Public-local: \_\_\_\_\_

Public-State: \_\_\_\_\_

Public-Federal: \_\_\_\_\_

### Category of Property

Building(s): X

District: \_\_\_\_\_

Site: \_\_\_\_\_

Structure: \_\_\_\_\_

Object: \_\_\_\_\_

### Number of Resources within Property

#### Contributing

1

\_\_\_\_\_

6

23

30

#### Noncontributing

\_\_\_\_\_ buildings

\_\_\_\_\_ sites

\_\_\_\_\_ structures

\_\_\_\_\_ objects

\_\_\_\_\_ Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of related multiple property listing:

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**4. STATE/FEDERAL AGENCY CERTIFICATION**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this \_\_\_\_ nomination \_\_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property \_\_\_\_ meets \_\_\_\_ does not meet the National Register Criteria.

\_\_\_\_\_  
Signature of Certifying Official                      Date\_\_\_\_\_  
State or Federal Agency and Bureau

In my opinion, the property \_\_\_\_ meets \_\_\_\_ does not meet the National Register criteria.

\_\_\_\_\_  
Signature of Commenting or Other Official                      Date\_\_\_\_\_  
State or Federal Agency and Bureau**5. NATIONAL PARK SERVICE CERTIFICATION**

I, hereby certify that this property is:

\_\_\_\_ Entered in the National Register \_\_\_\_\_

\_\_\_\_ Determined eligible for the National Register

\_\_\_\_ Determined not eligible for the National Register

\_\_\_\_ Removed from the National Register

\_\_\_\_ Other (explain): \_\_\_\_\_

\_\_\_\_\_  
Signature of Keeper\_\_\_\_\_  
Date of Action

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**6. FUNCTION OR USE**

Historic: Domestic Sub: Single dwelling

Current: Recreation and Culture Sub: Museum and Archives

**7. DESCRIPTION**

ARCHITECTURAL CLASSIFICATION: Neoclassical Revival

**MATERIALS:**

Foundation:

Walls: stucco

Roof: Terra cotta tile

Other:

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**Describe Present and Historic Physical Appearance.****INTRODUCTION**

Whitehall, a marble mansion of the Gilded Age, was constructed on the west side of the island of Palm Beach, Florida, in 1900-1901. It is a two-and-a-half story monumental residence designed in the Neoclassical Revival style by Carrère and Hastings, the distinguished New York architectural firm. The style of the building and its proportions are more characteristic and reminiscent of a large civic building than a private dwelling.

Whitehall's front facade with monumental entrance portico is oriented toward the Atlantic Ocean about a half-mile to the east. The rear (west) and south facades overlook Lake Worth, a long and narrow body of water that separates the island of Palm Beach from the Florida mainland. An extensive wrought iron fence encloses most of the Whitehall grounds, approximately five acres, which also include a number of structures and historic objects (fountains, benches, urns, etc.).

**DESCRIPTION**

Whitehall has a monumental entrance portico with six colossal Roman Doric columns at the center of its front facade. The building's two-and-a-half story five-bay central section, with side-gabled roof and paired chimneys in the parapeted end walls, is flanked on both sides by two-story one-bay sections with hipped roofs. Red terra cotta barrel tiles roof both the gable and hipped roof sections, providing a colorful and prominent Mediterranean feature in contrast to other building materials and features that are predominantly white and classical.

Broad marble steps ascend to the monumental entrance portico measuring 101 feet long by 18 feet deep. The columns are stuccoed and fluted, and their capitals are decorated with rosettes with a band of egg-and-dart molding above. There are stuccoed pedestals with marble base and coping in front of each column which support large-scale Grecian urns of marble. The columns are matched by engaged pilasters on the front wall of the building.

The portico roof is flat and the ceiling below is coffered and decorated with acanthus and egg-and-dart moldings. The entablature has a molded architrave with a band of acanthus at the top edge, a plain frieze with roundels over each column and a molding of dentils and egg-and-dart, and a richly profiled cornice molding. The floor of the portico is primarily white marble with bands of dark green and red marble that define each bay.

The portico is divided into five bays. There are 15-foot round-arched openings at the first floor and the second floor's rectangular windows have marble balconies with bronze railings supported by brackets carved with masks. At the center bay entrance are paired glass doors with decorative bronze grilles. The grilles are decorated with a lion's head medallion, edged with egg-and-dart molding, and surrounded by a filigree decoration.

The building is essentially rectangular in shape and its floor plan is typical of an Italian Renaissance palazzo with the principal ground floor rooms arranged around an inner courtyard. The original layout included 55 rooms with 15 guest rooms, 18 servant rooms and 22 baths. The marble entry hall was designed by Carrère and Hastings, who were also responsible for the grand double staircase at the rear of the entry hall, the second floor front hallway (Green Hall),

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and the building's overall plan. William P. Stymus of Pottier and Stymus, the noted New York interior design firm, planned the interior decor for the rest of the mansion. Most of the first floor's large rooms follow French decorative traditions of the 16th through the 18th centuries. The rest of the interior, primarily the second floor bed chambers and guest rooms, were originally period rooms ranging in style from Louis XIV to Modern American. Many of these rooms have been restored.

The following description provides an overview of the interior spaces, not a comprehensive account. It follows the floor plan in a clockwise direction around the inner courtyard.

**FIRST FLOOR**

Beginning with the entrance hall:

**1. MARBLE HALL**

Designed to be the largest and grandest room of any Gilded Age private residence, it measures 110 feet long by 40 feet wide with a 20-foot ceiling. Seven varieties of marble were used in the room's floor, walls, stairs, furniture, and sculpture. The marble walls are highly polished and paneled with thin strips of verde antique marble, and the window and door surrounds are trimmed with carved marble. Sixteen paired free-standing Ionic columns of white marble with bronze capitals and bases define the room's central section and the grand staircase. The ceiling is highly decorated with plaster figures and objects, and the coffering includes a variety of shapes trimmed with high-relief gilded moldings. There is a central oval dome which contains a painting on canvas, "The Crowning of Knowledge."

**2. GRAND STAIRCASE**

Directly opposite the main entrance on the west wall of Marble Hall, the Grand Staircase rises to the north and south from a four-sided landing that also leads to the inner courtyard. Five broad steps ascend from Marble Hall to a central landing of marble mosaic, and from there the double stairways have a straight upward flight of 32 risers to the second floor. Each flight has an intermediate landing of solid marble. Balustrades are bronze ornamental openwork panels decorated with lyres and festoons.

**3. LIBRARY**

Decorated in the Italian Renaissance style, the exposed beams of the ceiling are cast plaster painted and grained to look like wood, with canvas panels that appear to be gilded leather insets between the beams. There is a high wainscot (7 feet, 3 inches) with burl walnut veneer. The walls are covered in red silk tapestry, and the arched windows are trimmed with gilded moldings. The monumental two-level fireplace is faced with red marble, framed with walnut pilasters supporting an entablature with gilded cartouches at the lower level, and has free-standing walnut columns with gilded composite capitals at the upper level.

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**4. MUSIC ROOM**

Decorated in the style of Louis XIV, this room has ornately decorated doors, windows, walls, and ceiling, and a deep, coved cornice with gilded decorations. There are almost life-size figures holding musical instruments, and the highly polished light oak floor is done in a herringbone pattern. The plastered and paneled ceiling has a shallow, central oval dome that contains the painting "Aurora" (a copy of the original by Guido Reni) and is lighted by small hidden light bulbs (an early example of recessed lighting). The room also contains two large (9 feet, 6 inches), elaborate French chandeliers of gilded bronze and Baccarat crystal by Edward F. Caldwell and Company of New York City (the pre-eminent American designer of lighting fixtures in the early 20th century), and a 24-rank pipe organ, also with gilded decoration, by J.H. & C.S. Odell & Co. of New York, one of the largest ever installed in a private home to that day.

**5. BILLIARD ROOM**

Decorated in the Swiss style, there is a large fireplace with a decorated, hooded overmantel of Caen stone carried on columns. The ceiling beams are decorated and grained to look like oak, and the high oak wainscot has decorative, Swiss style borders above and at the cornice. The window and door surrounds are of Caen stone, and there are original light fixtures over the billiard and pool tables.

**6. HALLWAY**

This hallway serves as the foyer for the Ballroom. It has a barrel-vaulted ceiling coffered with deep-set panels and concealed lighting in the cornice. The doorways to the Ballroom and the Billiard Room across the hall have heavy gilded moldings, and the oak floor has a parquet border.

**7. BALLROOM**

Highly decorated in white and gold in the style of Louis XIV (1715-1774), the round-arched door and window openings with gilded moldings have lunette paintings on canvas in the arches. Shallow niches with gilded moldings between the doors and windows contain long mirrors. There are three large chandeliers with Baccarat crystals made by Caldwell and Company, and 12 sconces of gilded bronze and crystal. The plastered ceiling has gilded decorated beams and the deep coved cornice has gilded trim. The Ballroom measures 91 feet by 37 feet. It was the location of the Bal Poudre, an extraordinary party each year on George Washington's birthday that was considered to be Palm Beach's premier social event in the years around the turn of the century.

**8. BUSINESS OFFICE AREA**

This area was the original location of Whitehall's kitchen and pantry. It was remodelled for other purposes after Whitehall became a hotel in 1925. (See the "West Room/Rear Addition" below, page 9, for more information on the hotel period).

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**9. BREAKFAST ROOM**

Prominent features include the fireplace with white marble facing, hearth, and a fluted frieze with small bronze insets. The walls are panelled, and the bracketed cornice has gilded dentils. The plastered and paneled ceiling is decorated with gilded moldings.

**10. DINING ROOM**

Decorated in the style of Francois I (French Renaissance, 1515-1547), this room has carved walnut woodwork, including a mantelpiece carved with fruit, shells, and crabs. The coffered ceiling is decorated with gilded and romanticized dolphins of papier mache.

**11. SALON**

Decorated in the style of Louis XVI (1774-1793), the plaster decoration has leafing of almost pure aluminum that appeared historically as “delicate shades of grey and silver.” Its present appearance is more gold than silver due to a shellac treatment. Aluminum was an alternative to silver leaf around the turn of the century, and was considered a precious metal because of the high cost to extract it during that period. The carved marble mantel with overmantel decoration framing a large mirror is also noteworthy because of the high cost and difficulty of manufacturing large pieces of glass at that time. The ceiling has a center medallion containing a painting on canvas of cupids.

**12. COURTYARD**

The large, inner courtyard (approximately 90 feet by 50 feet) is a characteristic Spanish/Mediterranean feature that provides light and cross-ventilation for the rooms and passages on its perimeter, and creatively adapts this classical style building to the semi-tropical environment of south Florida. Arched loggias on the north and south sides serve as passageways to the rear rooms of the mansion. There are plant beds along the east and west walls except at the central bays, which provide access to Marble Hall on the east and the Ballroom to the west. Two large stone tablets are set into the wall on either side of the Ballroom entrance. There is a heraldic crest of the Spanish Royal Coat of Arms on the tablet on the south side, and an incised inscription with the date 1739 on the north tablet. The tablets were originally located at Fort San Marcos de Apalache (a State historic site; NHL, 1966 ) on the Gulf coast south of Tallahassee. Mr. Flagler purchased the tablets in the late 19th century after they were relocated to the territorial governor's residence in Tallahassee, and that residence deteriorated.

The patio floor has been replaced several times due to water problems; the first replacement was done while Mr. Flagler was still in residence. At the center of the courtyard is a white marble statuary fountain, based on the 16th-century Grotticella Venus by Flemish sculptor Jean Boulogne at the Boboli Gardens in Florence, Italy. It was installed a year after Whitehall's construction. The stairs to Marble Hall were added during the Whitehall Hotel period. During the Flagler period, the central bay to Marble Hall opened onto a small balcony that overlooked the courtyard.

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**SECOND FLOOR:**

When the Flaglers resided at Whitehall, there were 15 bedrooms on the north, east, and south sides of the second floor for family and guests. Each bedchamber had a private bathroom. Mrs. Flagler also had a boudoir, or sitting room, at the southwest corner overlooking Lake Worth.

The Flaglers' master suite, at the southeast corner, was decorated in the style of Louis XIV. It includes a large bathroom with marble tile floor, double toilet stand of onyx, a sunken tub, and a needle shower bath. The armoires in Mrs. Flagler's large clothes closet have glass doors and automatic lighting. A separate dressing room for Mr. Flagler is also part of the master suite. The bedchamber is furnished with the original bedroom furniture. In 1988, the bed fabric and wall coverings were reproduced from original fabric samples.

Remarkable as Mrs. Flagler's palace is in its artistic magnificence of salon, ballroom, music room, grand hall and dining room, its greatest charm to the art lover will be found in the multitude of styles and wealth of detailed decorations in the chambers of the guests and in the chambers of the host and hostess. That Whitehall is to be gay with company is shown by the fact that there are sixteen guest chambers. Nearly all of these rooms are in a style and design separate and distinct, and representing an epoch in the world's history. Italy, France, Spain, England, the Orient, and our own Colonial mansions have been studied to meet the requirements in order to carry out this idea. In the lavish effort to furnish every convenience for guests nothing has been overlooked. From each of these separate rooms there is a private hallway leading to the main hall. There are double doors to each apartment to increase the privacy . . .

The second story hall is spacious, with walls finished in two shades of green Spanish damask. Midway, looking out on the court, is a lounging place furnished with Italian pieces and having a handsome sedan chair . . . a rich bronze balustrade overlooks the marble staircase, and the principal decorations as one descends to the hall, are some rare silk rugs hanging over the balustrade. A Byzantine antique fount stands on the first landing, filled with growing ferns . . .

In passing from one room to another there is nothing to jar one's sense of taste in the color schemes of adjoining rooms. The fireplaces, andirons, locks, and fixtures for lighting have all been carefully designed to be in keeping with the various rooms they are intended for.<sup>1</sup>

Guest rooms were originally decorated in a number of historic styles, including Louis XV, Louis XVI, Adams, Colonial, modern French, modern English (Arts and Crafts), modern American (with Florida's first twin beds), and Art Nouveau. Most of the guest rooms on the east and south sides of the second floor have been restored. On the north side, two original guest rooms now house special exhibits. The Flagler History Room contains some of Flagler's personal possessions, business papers, and construction drawings of Whitehall. The adjacent Matthews Memorial Room honors Jean Flagler Matthews, Flagler's granddaughter. She established the foundation responsible for Whitehall's preservation and the Henry Morrison Flagler Museum. Two additional guest rooms are currently used for staff workspace.

In contrast to the formality of the east side's Green Hallway, halls along the north and south sides are more informal spaces. They are more like breezeways or large porches, with exposed ceiling

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<sup>1</sup>"New Palace of an American Surpasses Those of Europe," *New York Herald*, 30 March 1902, Fifth Section, 11.



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rafters, awning-type shutters with louvers that shade large windows opening onto Whitehall's inner courtyard, and floors made of aggregate.

Thirteen rooms for servants originally occupied the second floor's west side. One room is furnished as a typical servant's room, and three at the northwest corner are currently used as staff workspace. Partition walls for the rest of the servant rooms on the second floor were removed in 1984 to provide space for an exhibit gallery.

**THIRD FLOOR:**

This floor has five additional bedrooms (used by maids and valets of the Flaglers' wealthy guests who traveled with their own attendants), two bathrooms, a large room, and attic space. These spaces have not been restored and are used for museum storage and work rooms.

**WEST ROOM/REAR ADDITION:**

In 1925, Whitehall acquired a 12-story addition on the rear (west) facade and became a hotel until 1959. The addition resulted in demolition of one-story wings at the northwest and southwest corners, and part of the original west "portico" (really more of a veranda than a formal portico, very similar to the existing loggia on the south facade, but not as large or elaborate). Mr. Flagler's office was located in the southwest wing, and the servants' dining room and a housekeeper's apartment occupied the northwest wing.

In 1960, Whitehall reopened as the Henry Morrison Flagler Museum. Most of the hotel addition was demolished in 1963, although the addition's ground floor and mezzanine were retained. The remaining hotel spaces now house the museum store, lecture hall, archives, kitchen, and maintenance area, and the former grand dining room is used for a variety of museum programs, concerts, charitable events, etc. The Museum's business offices occupy the mansion's original kitchen and pantry areas, which were remodelled for other uses during the time of the Whitehall Hotel.

**SITE:**

**Fence** - Whitehall's fence, also designed by Carrère and Hastings, is a significant feature of the estate. This tall, elaborate wrought iron fence with bronze details encloses Whitehall's front lawn and extends approximately 200 feet along the south side of the property and 375 feet down the north property line. It has been described as the most elaborate and extensive fence of the period anywhere in America.<sup>2</sup> The fence rests on a two-foot high concrete curb and includes over 900 feet in 62 sections buttressed by large paired wrought iron scrolls on concrete bases. The main gate is over 20 feet wide, topped with a high ornamental broken pediment with curved and decorated entablature below, and has double motor gates flanked by pedestrian gates. There are also smaller gates at the southeast corner of the property and about midway along the north side.

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<sup>2</sup>*Flagler Museum, An Illustrated Guide* (Palm Beach, Florida: Henry Morrison Flagler Museum, 1998), 41.

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**Pergolas** - There are two located on the north side and two on the south side.

**Urns** - There are four large marble urns on pedestals with acanthus leaves, egg and dart molding, and gadrooned bases. In addition, two marble urns with grotesque masks are located on the front (east) portico.

**Planters** - Two marble planters on pedestals (replicas of the Warwick Vase) are at the bottom of the steps to the entrance portico on both sides of the entrance bay. Two marble planters with elaborate carved decorations of mythical scenes are located on the front (east) portico, and one white marble planter, an urn shape with gadrooned base, is on the west side.

**Benches** - Midway along the concrete walkways from the entrance gate to the entrance portico are two marble benches with birds and floral motifs and carved sphinxes on the arms. There are four marble benches with acanthus carved legs on the front (east) portico, and two semi-circular coquina benches located west of the railcar.

**Fountains** - There are two marble fountains; one located on the north side and one in the inner courtyard.

**Sundial** - The southeast lawn has one bronze sundial.

**Lamp post** - There is also one cast iron lamp post with floral and foliate designs on the south lawn.

**Railcar** - On the southeast lawn is one of Flagler's two private railcars. He used this one to travel to Key West to celebrate completion of the Overseas Railway in 1912 (the final link of the Florida East Coast Railway). The "Palace on Wheels" was built in 1886 by the Jackson and Sharp Company of Wilmington, Delaware. Restoration of the railcar was undertaken from 1997 to 1999.

**CONTRIBUTING RESOURCES**

**Buildings:** 1 (the house was listed in the National Register on December 5, 1972 )

**Structures:** 6

one fence, one railroad car, four pergolas

**Objects:** 23

eight benches, five planters, six urns, two fountains, one sundial, one lamp post

**TOTAL:** 30

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**8. STATEMENT OF SIGNIFICANCE**

Certifying official has considered the significance of this property in relation to other properties: Nationally: X  
Statewide:      Locally:     

## Applicable National

Register Criteria: A      B X C X D     

## Criteria Considerations

(Exceptions): A      B      C      D      E      F      G     

NHL Criteria: 2 and 4

NHL Theme: II. Creating Social Institutions and Movements  
4. Recreational ActivitiesIII. Expressing Cultural Values  
5. Architecture, Landscape Architecture, and  
Urban DesignV. Developing the American Economy  
3. Transportation and CommunicationAreas of Significance: Architecture  
Entertainment/Recreation  
Transportation

Period(s) of Significance: 1900-1913

Significant Dates: 1900-1901, 1902, 1912

Significant Person(s): Henry Morrison Flagler

Cultural Affiliation: N/A

Architect/Builder: John M. Carrère and Thomas Hastings, Architects  
Auguste Pottier and William P. Stymus, Interior Design  
Martin L. Hampton, Architect for 1925 hotel additionHistoric Context: XIV. Transportation  
E. RailroadsXVI. Architecture  
M. Period Revivals  
5. Neo-Classical (1890-1915)

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XXX. American Ways of Life  
F. Industrial Wealth of the last half of the  
19th Century

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**State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.****Summary**

Whitehall, the winter home of Henry Morrison Flagler in Palm Beach, Florida, is nationally significant for its association with Flagler, one of the captains of industry and commerce during the late 19th and early 20th centuries (the so-called robber barons). The residence also has architectural significance at the national level as an exceptional Neoclassical Revival marble palace of the Gilded Age. Whitehall epitomizes the luxurious American country houses of the turn-of-the-century which displayed their owner's fabulous wealth through monumental architecture.

Henry Flagler made his fortune during the period immediately after the Civil War. He was one of John D. Rockefeller's two original partners and a founder of the Standard Oil Company in 1870, the world's first and greatest oil monopoly. "By 1884, Standard's position was virtually impregnable,"<sup>3</sup> and Flagler found a new challenge that became his second remarkable career, the development of the State of Florida. It was the last American frontier east of the mighty Mississippi.

Flagler built a railroad all the way down Florida's east coast. The Florida East Coast Railway ran 522 miles from Jacksonville (just south of the Georgia state line) to Key West, the southernmost city in the United States. It took 27 years to complete the entire system. Along the way, Flagler established new towns, improved existing ones, built hotels, resorts, schools, and churches, and established utility companies, newspapers, steamship lines, land development companies, and agricultural experimental farms. Flagler and his railroad linked vacationers to resorts, settlers to homesteads and new farm lands, and produce to market. They were the catalysts that created modern Florida and its main industries, tourism and agriculture.

Within a few years of his death, Henry Flagler was largely forgotten by history. Rockefeller . . . became synonymous with Standard Oil . . . Flagler's even greater contribution, the development of the state of Florida, has also been overlooked. No one in American history, with the possible exception of Brigham Young, has been so singly responsible for the creation of a state.<sup>4</sup>

Flagler "financed this venture out of his own wealth, an act unprecedented in the annals of American history."<sup>5</sup> "He may have been America's most modest industrial titan - and its most underappreciated."<sup>6</sup>

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<sup>3</sup>David Leon Chandler, *Henry Flagler - The Astonishing Life and Times of the Visionary Robber Baron Who Founded Florida* (New York: Macmillan Publishing Company, 1986), 83.

<sup>4</sup>Ibid., 270.

<sup>5</sup>Ibid., book jacket.

<sup>6</sup>John Steele Gordon, "The Master Builder," *Audacity, The Magazine of Business Experience*, Vol.4 No. 2 (Winter 1996): 41.

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Whitehall's construction began in 1900 at Palm Beach, the world-renowned resort created by Flagler. This monumental residence of a Gilded Age capitalist was essentially the seat of Flagler's Florida domain, and is the historic property that best symbolizes Henry Flagler's extraordinary accomplishments.

**Significance of Henry Morrison Flagler**

Henry Morrison Flagler (1830-1913) was born in western New York. In 1844 he moved to Ohio, the center of the American grain belt. Flagler eventually entered the grain business and became acquainted with John D. Rockefeller, a grain commission merchant. Rockefeller entered the oil business in Cleveland during the Civil War. Flagler bought into the business in 1867 when Rockefeller needed additional capital for expansion, and the partnership was renamed Rockefeller, Andrews & Flagler. Rockefeller and Flagler ran the business with Samuel Andrews in charge of the refineries. By 1870, Cleveland, Ohio, was the largest oil refining center in the United States. It was Flagler's idea to change the firm from a partnership to a joint-stock corporation that became the Standard Oil Company.

During federal hearings on the Standard monopoly [of the oil business], John D. Rockefeller was asked on the witness stand if it was he who had conceived the idea of Standard Oil. He answered: "No sir. I wish I'd had the brains to think of it. It was Henry M. Flagler . . . He was the man of the most imagination in the firm."<sup>7</sup>

At the time of its incorporation (January 10, 1870), the Standard Oil Company of Ohio controlled 10 percent of the country's refining capacity. The new corporation enabled the company to bring in more capital and continue expansion while the original partners still retained control of the company with their stock. By the spring of 1872, "Standard manufactured 10,000 barrels of refined a day and . . . emerged as the leading refiner of petroleum in America; its capacity was larger than the total of the refineries in either the Oil Regions or New York and was greater than the total capacity of Baltimore, Philadelphia, and Pittsburgh combined."<sup>8</sup>

In January 1882, the Standard Oil Company was reorganized as the Standard Oil Trust.

From a single office, [it] controlled most of the oil-refining and oil-marketing machinery of the world . . . [and] was the largest and richest manufacturing organization in the world . . . Flagler and Rockefeller were the co-rulers of the empire.<sup>9</sup>

Rockefeller and Flagler headed the Standard Oil Trust's board of nine trustees, which established and managed Standard companies in the states and territories as needed. Flagler became president of the new Standard Oil Company of New Jersey, the future main holding company of the Standard Oil Trust. The reorganization made Standard's daily business more routine. Coupled with the death of his first wife Mary Harkness in 1881, Flagler's interest in daily duties at Standard waned. Even so, he remained a pivotal figure in the giant company until shortly before his death in 1913.

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<sup>7</sup>Chandler, *Flagler - The Astonishing Life*, 62.

<sup>8</sup>Edward N. Akin, *Flagler: Rockefeller Partner and Florida Baron* (Gainesville, Florida: University Press of Florida, 1988), 48.

<sup>9</sup>Chandler, *Flagler - The Astonishing Life*, 79, 80, 89.

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In 1883, Flagler married Ida Alice Shourds, and they travelled to St. Augustine, Florida, at the end of that year. The “ancient city’s” climate and atmosphere impressed Flagler, as did its potential for development. Florida was the least populated of all the southern states except one until the Civil War, and the last frontier east of the Mississippi when Flagler arrived in the early 1880s. The land belonged to Spain until 1821 and did not become a state until 1845. Florida’s few towns included the ports of Pensacola, Tampa, Jacksonville, and Key West, the state’s largest city. St. Augustine was established by the Spanish in 1565 and is the oldest permanent settlement in the United States.

In 1885 Flagler returned to St. Augustine to pursue his new vision of St. Augustine as the “Newport of the South” during the winter months. Work began that summer on the site for a luxury hotel, the Hotel Ponce de Leon, designed by Carrère and Hastings of New York with assistance from Bernard Maybeck. The hotel’s construction was remarkable because it combined sand and coquina shells with poured concrete. At its completion in May 1887, the Hotel Ponce de Leon became the first major building in the United States constructed of poured concrete<sup>10</sup> and the largest concrete structure in the world.

The Hotel Ponce de Leon opened for its first winter season in January 1888. It cost \$2.5 million, had 540 rooms, and occupied four and a half acres. “During its first half-decade the Ponce de Leon was reputedly the most exclusive winter resort in the nation,”<sup>11</sup> and demonstrated Flagler’s success in changing St. Augustine’s image from a substandard, aged city to a Gilded Age winter resort for wealthy northerners. For the following winter season, Flagler acquired an existing hotel which he renamed the Cordoba, and built a less pretentious hotel with casino across from the Hotel Ponce de Leon, the Alcazar. The hotel portion of the Alcazar had 300 rooms, a restaurant, and a shopping arcade. The casino provided hotel guests with entertainment and recreation such as swimming, bowling, tennis, concerts, dancing, musicals, etc.

In addition to construction of his southern resort, Flagler built a number of buildings in St. Augustine: a railroad depot, a new city market that also housed city government offices and a jail, a new county jail, and two monumental churches. He also contributed funds to build schools for black and white children, another church, and a Y.M.C.A. building.

Transportation for Flagler’s northern hotel guests was crucial to the success of his resort. At that time, there were only a few short railroads in northern Florida, and there were no through cars. Existing railroads had different gauges that could not be interconnected, inconveniencing passengers because it required them to change trains. In December 1885 Flagler bought an interest in the Jacksonville, St. Augustine and Halifax River Railway, and subsequently was elected president of its board of directors. In 1888 he built a depot in St. Augustine when the railroad crossed the river there for the first time, and bought several more existing railways in the area. Flagler’s vision then expanded beyond St. Augustine to Florida’s undeveloped and almost uninhabited east coast .

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<sup>10</sup>Thomas Graham, “Flagler’s Magnificent Hotel Ponce de Leon,” *Florida Historical Quarterly* 54 (July 1975), revised edition by St. Augustine Historical Society (January 1990): 8.

<sup>11</sup>Ibid., 14.

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By the spring of 1889, Flagler's railroads provided service from Jacksonville to Daytona (90 miles). Major reconstruction of this main line in 1889 created a network of standard gauge rails, and the system was renamed the Florida East Coast Railway. The improved transportation increased tourism dramatically. In 1890, Flagler bought part interest in the Hotel Ormond at Ormond Beach, just north of Daytona, and doubled its size from 75 to 150 rooms. He added a golf course to the property so the wealthy could play their favorite sport. Ormond became famous for its golf course and the automobile races on its beach. Flagler discounted rates for transportation of autos on his railroad, and his garage at Ormond serviced the world's first auto racers.

In 1892, construction of the railroad from Daytona to New Smyrna began. A 175-mile extension from New Smyrna to the Lake Worth area followed in 1893. In anticipation of the railroad's arrival, Flagler bought 200 acres of land on the west side of Lake Worth and laid out a town site on a gridiron plan. In March 1894, the railroad reached the new community of West Palm Beach.

In less than a decade, Flagler had transformed the rails of the Florida east coast from a few short, almost bankrupt, affairs to a system which served the east coast from Jacksonville to the Lake Worth region . . . in Florida he was, along with Henry B. Plant on the west coast of the peninsula, the dominant force in railroad and resort building.<sup>12</sup>

Flagler paid \$300,000 for a 100-acre hotel site on Palm Beach, a long narrow island east of Lake Worth. The six-story Royal Poinciana hotel, facing Lake Worth, opened in February 1894. The immediate success of the Poinciana led to construction of an ocean-front hotel in 1895, the Palm Beach Inn. It opened for the winter season of 1896. The hotel was doubled in size for the 1901 season and renamed The Breakers. Large additions to The Royal Poinciana made it the largest hotel in the world, as well as the world's largest wooden structure.<sup>13</sup> St. Augustine's position as the "Newport of the South" was short-lived, and Palm Beach soon became America's most socially prominent winter resort.

Palm Beach became the great winter mecca for the status conscious of America - or as Henry James would have it, the epitome of the "hotel-spirit". . . The new capitalists of the age, both great and small, led the migration to Palm Beach . . . Although there were many summer resorts in the northeastern United States competing for the "conspicuous leisure" market, Palm Beach and other Flagler resorts were almost alone in the winter market . . . the rapid transportation network that Flagler had established with the eastern seaboard and the midwest contributed to the success of Palm Beach. In Palm Beach, Flagler offered his visitors an opportunity to escape from the ordinary daily activities of home to the fanciful winter world of southern Florida. The hotels, with their many diversions, provided an idyllic environment set apart from reality.<sup>14</sup>

Initially, Flagler planned for West Palm Beach to be the terminus of his railroad. At that time, Dade County encompassed all of Florida south of Lake Okeechobee (7,200 square miles) and had a population of 726. Flagler reconsidered his decision after devastating freezes throughout most of the state in 1894-95. In addition, several large landowners in Dade and Monroe counties offered Flagler land grants to build a 70-mile extension from West Palm Beach to the small trading post of Fort Dallas on Biscayne Bay. In 1895, the name of Flagler's railroad was

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<sup>12</sup>Akin, *Flagler*, 142.

<sup>13</sup>Ibid., 146.

<sup>14</sup>Ibid., 155 and 159.



changed to the Florida East Coast Railway Company to accommodate the expanded system, and the extension to the future site of the city of Miami opened in April 1896.

Flagler built the 450-room Royal Palm Hotel on a 15-acre site on the north side of the Miami River at Biscayne Bay. It opened in January 1897 for the winter season and became the center of Miami's winter society for the next 25 years.<sup>15</sup> In May 1898, Miami was voted the new county seat of Dade County. Flagler established the Miami Electric Light and Power Company, a city waterworks system, and contributed land and money for the city's first public school. He built a church for the Presbyterians, and donated land and money for Miami's first newspaper, which he later bought and renamed the *Miami Herald*.

Flagler was responsible for major improvements to Miami's harbor. In 1897, he began to dredge Biscayne Bay and successfully lobbied Congress to provide additional funds for the project. His railroad company also provided docking and warehouse facilities. The harbor's final dimensions were 1,200 yards by 300 yards with a depth of 18 feet.<sup>16</sup> It became the largest and most accessible harbor between Jacksonville and Key West, and an official port of entry for the United States. Between 1903 and 1913, Miami's population doubled to become Florida's fifth largest city.

Perhaps [Flagler's] greatest achievement was the extension of the railway from Miami to Key West. Much of the fifty miles on the mainland was through the Everglades where it was difficult to make a firm road-bed. Then followed 106 miles over and between the islands. In some cases the shallow water between the keys was filled in with stone. Concrete viaducts were built where this was impossible, or else great drawbridges which permitted shipping to pass. There is one almost continuous bridge seven miles long. All construction was of the most substantial kind. In spite of formidable obstacles, the road was completed in 1912 and formally opened the next year. It materially shortened the line to Cuba . . . Meanwhile Flagler had dredged the harbor of Miami, and established a steamship line to Key West and another to Nassau, where he opened the Colonial and Royal Victoria hotels. His total investments in Florida exceeded forty million dollars. While these investments were not unprofitable as a whole, undoubtedly his capital would have brought him greater returns elsewhere.<sup>17</sup>

In 1909, Flagler was interviewed by one of the country's most esteemed financial writers for an article in *Everybody's Magazine*. It included the following summary of Flagler's accomplishments:

It is to be doubted whether mere figures can give an adequate idea of the magnitude of Flagler's work. He has spent \$41,000,000 in Florida; that is, his investment in incorporated enterprises amounts to that, divided roughly as follows: \$18,000,000 in the old railroads, including the development of towns, \$10,000,000 in the Key West Extension, \$12,000,000 in hotels, and \$1,000,000 in steamboat and outside enterprises. This sum does not include his charities, churches and divers donations, for neither he nor any one else has kept the figures. The value of the taxable property in the counties *exclusively* reached by the Flagler roads has increased over fifty millions since he began. And there are today only about 25,000 acres under cultivation for fruit and vegetables out of a total of about 3,500,000 acres now available for such cultivation. Flagler has *made* the East Coast of Florida . . . His railroad carried one million passengers in 1908 . . .

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<sup>15</sup>Ibid., 164.

<sup>16</sup>Ibid., 170.

<sup>17</sup>*Dictionary of American Biography* (New York: Scribner, 1936), 452.

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George W. Perkins, of J.P. Morgan & Co., said not long ago, "I can understand how, for instance, James J. Hill built his railroad into the uninhabitable prairies, for he knew what the soil was capable of, and it was a country similar to what men elsewhere were used to. But that any man could have the genius to see of what this wilderness of waterless sand and underbrush was capable and then have the nerve to build a railroad here, is more marvelous than similar development anywhere else in the world."

For you must remember that Flagler owns the hotels and the railroad. He has never done any promoting. He has never asked anyone to buy stock in his company. He has "incorporated" himself in order to be business-like in his spending. The magnitude and the picturesqueness of the work, its absolutely unique quality, grow the more it is studied.<sup>18</sup>

*The Dictionary of American Biography* concludes that:

Flagler's career divides naturally into two parts as distinct as if they were separate lives. Brought up in poverty and trained in the stern Rockefeller school, he was a grim, shrewd, rather ruthless man of business, who worked steadily and played little or not at all, until he was fifty-five. In Florida, he continued to work, but also developed a new attitude to humanity. He thoroughly enjoyed his role as builder of a state, and seemed to feel a personal responsibility for every settler on his railroads and for every one of his many employees. They, in turn, repaid him with admiration and loyalty. He built many schools, churches, and hospitals, always insisting that his gifts be anonymous.<sup>19</sup>

### **Association of Flagler and Whitehall**

In January 1902, Flagler's mansion in Palm Beach opened for its first season. Of the many buildings constructed by Flagler in Florida, Whitehall is the outstanding representative, an architectural and historical landmark that best symbolizes Flagler's extraordinary accomplishments in Florida. This monumental private residence clearly illustrated Henry Flagler's unique position as Florida's "number one citizen," and the national press immediately recognized Whitehall as one of the great houses of America. In March 1902, the *New York Herald* devoted two well-illustrated pages to Whitehall's debut with a story entitled "New Palace of an American Surpasses Those of Europe, Artists of the World Hardworked to Finish Whitehall."

Flagler built Whitehall for his third (and last) wife, Mary Lily Kenan of North Carolina. In 1899, Flagler changed his legal residence from New York to Florida and directed Carrère and Hastings, his architects, to begin plans for the house. "Whitehall, a palatial residence that is the most personal of the many landmarks he contributed to the state [and] one of the few grand indulgences of Flagler's long life, was among his wedding gifts to his bride."<sup>20</sup>

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<sup>18</sup>Edwin LeFevre, "Flagler and Florida," *Everybody's*, 1909, quoted in Chandler, *Flagler - The Astonishing Life*, 243-244.

<sup>19</sup>*Dictionary of American Biography*, 452.

<sup>20</sup>Virginia and Lee McAlester, *Great American Houses and Their Architectural Styles* (New York: Abbeville Press, 1994), 208.

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The foundation for Flagler's new mansion in Palm Beach was laid in the summer of 1900. Construction was completed in 1901 at a cost of \$2.5 million. Interior decor and furnishings were an additional \$1.5 million.<sup>21</sup>

The Flaglers first resided here in the winter resort season of 1902, and Palm Beach social life immediately focused on Whitehall. The premier event of the resort season, the annual Bal Poudre (also known as the Washington Birthday Ball), relocated from the Royal Poinciana to the ballroom at Whitehall.<sup>22</sup> Flagler also conducted his wide-ranging business ventures in the mansion. His office and that of his secretary occupied a one-story wing at the building's rear (southwest) corner.

Flagler took special interest in the construction of his home, making major changes in the initial plans for Whitehall. He originally requested a "Cuban style building," but in 1901 wrote his architects of his new preference for "something more on the Colonial order, and less of the Spanish."<sup>23</sup> Flagler was also responsible for a major design change in the Marble Hall. In a 1909 interview, Flagler noted that Carrère and Hastings originally designed the huge room with a high ceiling to achieve the proper (and grand) proportions.

But I wanted to feel at home and so I made them put it eight feet lower. I can come here and sit down and feel that it is my home. The Italian ambassador told me that I had something the Old World had not; and that was a palace to be lived in. That was what I wanted - a home.<sup>24</sup>

Whitehall was Flagler's Florida residence at the culmination of his long career; essentially it was the seat of his Florida domain. In March 1913, the 83-year-old Flagler was badly injured in a fall down a short flight of stairs at Whitehall. Henry Morrison Flagler, creator of the American Riviera, died at Palm Beach two months later.

### **Architectural Significance of Whitehall**

A new type of American country house developed around the turn of the last century. Architectural critics of the period provided contemporary descriptions of the country house phenomena:

During the past fifteen or twenty years there have been built in the United States a large number of expensive and magnificent private dwellings. These houses have had their predecessors, of course,

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<sup>21</sup>Four million dollars at the turn-of-the-century is comparable to approximately sixty million 1998 dollars.

<sup>22</sup>Around the outset of his years in Florida, Flagler built a residence in St. Augustine, Kirkside, in 1892-93. It was a spacious, 15-room frame house in the Neoclassical Revival style adjacent to the Hotel Ponce de Leon. Kirkside was dismantled in part and demolished in 1950.

<sup>23</sup>Quoted in Clive Aslet, *The American Country House* (New Haven & London: Yale University Press, 1990), 221.

<sup>24</sup>LeFevre, "Flagler and Florida," quoted in Chandler, *Flagler - The Astonishing Life*, 250.

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but hardly any precursors. They are as different in size and magnificence from the earlier types of American residence as the contemporary skyscraper is from the old five-story brick office.<sup>25</sup>

The very brief space of ten years has been sufficient in which to develop an entirely new type of American country house, the house to which the words “stately” and “sumptuous” may be indifferently applied, with, at times, a quite realizing sense of their utter inadequacy. Country houses we have always had, and large ones too; but the great country house as it is now understood is a new type of dwelling, a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner, and placed on an estate, perhaps large enough to admit of independent farming operations, and in most cases with a garden which is an integral part of the architectural scheme.<sup>26</sup>

Other essential elements of the early 20th century country house included regal size, expensive materials, elaborate decoration, and a greater pretentiousness of the architecture than seen in earlier American country houses.<sup>27</sup>

The two decades following 1890 were a time of big houses built by big firms with big names (McKim, Mead and White, Carrère and Hastings, Peabody and Stearns) . . . when it came to the interior many different styles were incorporated within the same building.<sup>28</sup>

Whitehall is an exceptional American country house of the Gilded Age. Carrère and Hastings’ 55-room, 60,000 square-foot marble palace was designed with interior spaces ranging in decor from Francois I to Art Nouveau and Modern American (sporting Florida’s first twin beds), and equipped with American technology’s most up-to-date modern conveniences (recessed electric lighting, luxurious plumbing).

“More wonderful than any palace in Europe, grander and more magnificent than any other private dwelling in the world,” gushed a writer for the *New York Herald* at Whitehall’s debut. “Its exterior gives no suggestion of its glories of interior decoration and ornamentation . . . In the grouping of sculpture, tapestry, rugs, antique furniture, ceramics, bronzes and panels there is nothing in the world to equal Whitehall.”<sup>29</sup> Whitehall’s Louis XIV Music Room had one of the largest pipe organs ever installed in a private home to that day, also in the style of Louis XIV. A pipe organ was “an inescapable feature of many American country houses . . . It was the ultimate status symbol, highly expensive and excessively complex to install.”<sup>30</sup>

In Florida, the pre-eminent country house, given its client, was Henry M. Flagler’s Whitehall at Palm Beach . . . It scarcely seems a country house at all, since it stands in only a few acres of ground and is neatly lined up on the street . . . Yet country house it was - the center of Flagler’s enormous Florida “domain.” The settlers who came in the wake of the railroad were thought of as protectively as any paternalistic landlord’s tenantry.<sup>31</sup>

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<sup>25</sup>Harry W. Desmond and Herbert Croly, *Stately Homes in America: From Colonial Times to the Present Day*, 1903, quoted in Mark Alan Hewitt, *The Architect and the American Country House, 1890-1940* (New Haven & London: Yale University Press, 1990), 14.

<sup>26</sup>Barr Ferrée, *American Estates and Gardens* (New York: Munn and Co., 1904), 1.

<sup>27</sup>Aslet, *The American Country House*, 20-21.

<sup>28</sup>Ibid., 29.

<sup>29</sup>*New York Herald*, 10.

<sup>30</sup>Aslet, 97.

<sup>31</sup>Ibid., 222.

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Whitehall is also outstanding as a country house because of its architectural style and the adaptation of the house type to its site and environment. Most country houses of the Gilded Age were designed in European revival styles, with the Beaux-Arts, Tudor, Colonial Revival, and Mediterranean being the most popular. Whitehall's Neoclassical style was not a common choice for the monumental country house. Perhaps Flagler chose a design often associated with public buildings to set his house apart and dignify the residence as the seat of his domain.

Whitehall is one of the country's rare monumental houses in the Neoclassical style; most examples are more modestly scaled neighborhood versions. But even Whitehall has an understated simplicity in comparison to its more elaborately decorated contemporaries in the closely related Beaux Arts style.<sup>32</sup>

It is classic in feeling and in detail, but bears unmistakably the character of a great American country house, admirably adapted to its environment in the beautiful Florida landscape in which it has been placed.<sup>33</sup>

Whitehall's classical style was creatively combined with key Mediterranean architectural features to produce a rare Gilded Age country house adapted to the semi-tropical environment of south Florida. The red barrel tile roof is a prominent visual feature in keeping with the character of Florida's Spanish heritage. Whitehall's inner courtyard, derived from Mediterranean precedents, was "an entrancing center to this magnificent home."<sup>34</sup> It is also a pivotal element of the building plan, directly influenced by climatic conditions, that provides important cross ventilation.

The formal gardens and variety of buildings for leisure pursuits and farming operations typically found at the American country estate are not part of the grounds at Whitehall. Here again Whitehall is a unique development of the country house, one that mirrors the way of life at America's premier winter resort. Its Palm Beach location was world-renowned as a vacation land and leisure activities abounded just outside the estate gates. In the midst of America's new agricultural center, a working farm to provide wholesome food for Whitehall residents and guests was not necessary.

Unlike a great country house in the North, this vast Southern palace has no outbuildings and subsidiary structures. One does not keep a stable of horses at Palm Beach, and one does not need elaborately planned and cultivated gardens to set off one's house. Plants and flowers, trees and shrubs, grow here unaided and with rare Southern profuseness and rapidity.<sup>35</sup>

American country houses of the Gilded Age were predominantly located near large industrial cities and social centers in the Northeast, Midwest, and California. Flagler's Whitehall is nationally significant as a premier example of the country house, a rare representative from the South, and a unique southern adaptation of this original and characteristically American house type.

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<sup>32</sup>McAlester, *Great American Houses*, 217.

<sup>33</sup>Ferrée, *American Estates*, 105.

<sup>34</sup>*Ibid.*, 109.

<sup>35</sup>*Ibid.*, 115.

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**Integrity and Preservation**

Whitehall's high degree of integrity is especially remarkable for a property of this type - the monumental American country house became almost impossible to maintain after the end of the Gilded Age and the coming of the Great Depression. Whitehall's use as a private residence ceased in 1917. In 1925, Whitehall became a hotel with a 12-story 300-room addition constructed along the rear (west) facade.

After the hotel closed in 1959, Whitehall's future was in question until Jean Flagler Matthews, Henry Flagler's granddaughter, established a non-profit foundation to preserve the property. The Henry Morrison Flagler Museum first opened to the public in February 1960. The top ten floors of the hotel were demolished in 1963, but the hotel's ground floor and mezzanine were retained. This remaining section of the 1925 addition was reroofed and now houses the Flagler Museum Archives, museum store, lecture hall, and kitchen facilities. It also provides space for exhibitions, public events, and some income-producing functions.

The mansion originally had a one-story loggia on the rear facade facing Lake Worth, with one-story wings on the north and south ends that enclosed a small garden. These sections were demolished in 1925 to make room for the hotel addition. The marble floor of the original loggia was retained and incorporated into the new addition.

The only other changes in integrity were made to the interior of the mansion. Pavement materials in the inner courtyard have been replaced several times due to water problems, and the fountain in the center of the courtyard was installed a year after completion of Whitehall's construction. The stairs from the Marble Hall to the courtyard are also a later addition. On the second floor, partition walls for some of the servant rooms (on the west side) were removed in 1984 to provide space for an exhibit gallery.

"The mission of the Henry Morrison Flagler Museum is to preserve, research, and interpret Whitehall; its associated collections; and materials related to the life of Henry M. Flagler; as unique and important elements of Florida's history and America's Gilded Age."<sup>36</sup> The museum's restoration program for the building and its important decorative arts collection has been ongoing since 1960. Most of the key original furnishings, removed when Whitehall became a hotel, have been returned to the museum, either by gift or purchase. The Henry Morrison Flagler Museum is accredited by the American Association of Museums.

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<sup>36</sup>Flagler Museum, *An Illustrated Guide*, Table of Contents.

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**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

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## Previous documentation on file (NPS):

- ☐ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- ☒ Previously Listed in the National Register.
- ☐ Previously Determined Eligible by the National Register.
- ☐ Designated a National Historic Landmark.
- ☒ Recorded by Historic American Buildings Survey: #HABS FL-224
- ☐ Recorded by Historic American Engineering Record: # \_\_\_\_\_

## Primary Location of Additional Data:

- ☐ State Historic Preservation Office
- ☐ Other State Agency
- ☐ Federal Agency
- ☐ Local Government
- ☐ University
- ☒ Other(Specify Repository): Henry Morrison Flagler Museum Archives

**10. GEOGRAPHICAL DATA**

Acreage of Property: 5.18 acres

UTM References:	Zone	Northing	Easting
	17	2954880	595090

## Verbal Boundary Description:

The boundary of Whitehall is shown as the dashed line on the accompanying map entitled Sketch of Survey for Henry Morrison Flagler Museum, June 11, 1996.

## Boundary Justification:

The property includes the parcel historically associated with Whitehall and encompassed by the perimeter fence, approximately 5.18 acres.



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**11. FORM PREPARED BY**

Name/Title: Jody Cook, Architectural Historian

Org.: National Park Service, National Register Programs Division, Southeast Regional Office

Street/#: Atlanta Federal Center, 100 Alabama Street, SW

City/Town: Atlanta

State: Georgia

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Telephone: (404) 562-3174

Date: 20 July 1998, revised and updated 30 June 1999

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**PHOTOGRAPHS**

**Property:** Whitehall (The Henry Morrison Flagler Museum)  
One Whitehall Way  
Palm Beach, Florida

**County and State:** Palm Beach County, Florida

**Description of Views Illustrated in Photographs:**

**Photograph 1** - Front (East) Elevation from  
Northeast

HABS Photo, FLA-224-3,  
April 1972  
Boucher

**Photograph 2** - Entrance Portico from Northeast  
HABS Photo, FLA-224-6,

April 1972  
Photographer: Jack E.  
Boucher

**Photograph 3** - Aerial View, circa 1905, of  
Whitehall and the Royal

Poinciana Hotel from West  
Henry Morrison Flagler  
Museum Archives, N 2028  
NOT FOR  
REPRODUCTION, ALL RIGHTS RESERVED

**Photograph 4** - South Side Elevation

HABS Photo, FLA-224-10,  
April 1972  
Boucher

**Photograph 5** - Marble Hall, View from North

HABS Photo, FLA-224-11,  
April 1972  
Boucher

**Photograph 6** - Grand Staircase, Marble (Main)  
Hall, West Wall

HABS Photo, FLA-224-19,

April 1972

Boucher

Photographer: Jack E.

**Photograph 7** - Library, View from West

HABS Photo, FLA-224-13,  
April 1972  
Boucher

Photographer: Jack E.

**Photograph 8** - Music Room, View from East

Henry Morrison Flagler  
Museum/Kim Sargent, photographer  
H 153-11  
NOT FOR  
REPRODUCTION, ALL RIGHTS RESERVED

**Photograph 9** - Ballroom, View from South

HABS Photo, FLA-224-17,  
April 1972  
Boucher

Photographer: Jack E.

**Photograph 10** - Dining Room, View from East

HABS Photo, FLA-224-15,  
April 1972  
Boucher

Photographer: Jack E.

**Photograph 11** - French Salon, View from  
Southeast

HABS photo, FLA-224-14,  
April 1972  
Boucher

Photographer: Jack E.

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**Photograph 12** - Courtyard Fountain, View from Southeast

April 1972  
HABS photo, FLA-224-22,  
Photographer: Jack E.  
Boucher  
(Decorative latticework  
illustrated was not original fabric  
and has been removed)

**Photograph 13** - Grand Staircase at Second Floor, Head of South (Left)

April 1972  
Flight, View from South  
HABS photo, FLA-224-23,  
Photographer: Jack E.  
Boucher

**Photograph 14** - Master Bedroom, View from Southeast

April 1972  
HABS photo, FLA-224-24,  
Photographer: Jack E.  
Boucher

**Photograph 15** - Bath in Master Suite, View from Southeast

Museum, H6B-1  
Henry Morrison Flagler  
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**Photograph 16** - Morning Room, View from North

Museum, H 1-10  
Henry Morrison Flagler  
NOT FOR  
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**Photograph 17** - Best Guest Room, View from Southeast

Museum, H 12-15  
Henry Morrison Flagler  
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